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- 15 He loot him doon, an' took up her fan,
 With great composure, but no dismay;
 An' the lady in her coach lay trem'lin',
 Lest to the lions he'd become a prey.
- 16 But when she saw that he was returnin',
 An' that no harm unto him was done,
 With open arms she embraced him,
 Says, "Take the prize ye hae dearly won."
- 17 It's oot it speaks the faint-hearted captain,
 Like one that was deranged in mind,
 Says, "I'll wander hopeless in some desert,
 Since in this world I'll no comfort find."
- 18 When the king he got word o' that,
 That two of his lions had been slain,
 He was none o' the least offended,
 But made him a captain for the same.

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THE MYSTERY PLAYS AND THE NORTHERN PASSION

Students of the Early English drama will be interested to know that a direct source for four of the Towneley plays exists in a Middle English poem, which must have been composed in the first half of the fourteenth century. The poem in question is the *Northern Passion*, as Horstmann¹ terms it, which relates the story of the Passion from the Conspiracy of the Jews and the supper at Simon the Leper's, to the Resurrection, and the bribing of the guards who watched the tomb,—from first to last about 3500 lines. The parallels with the Towneley text are of two kinds. In the first place, there is at certain points a general similarity of outline, the play following more or less exactly the order of events suggested by the *Passion*. This correspondence is in itself hardly

close enough to be significant; but, in the second place, we find also the more striking occurrence of verbal borrowing, extending even to rime. The parallels are found in the four plays which deal with the Crucifixion and the events immediately preceding and following it, namely, numbers xx, xxii, xxiii, and xxvi. Inasmuch as the whole matter must be worked over in fuller detail than is here possible, I shall not attempt to give an exhaustive list of parallels. A comparison of the Towneley text with the passages printed below will, however, suffice to show the presence of verbal borrowing with rime. I have not thought it necessary to reprint the Towneley text itself, as it is easily accessible, but I have displayed in italics the more striking agreements in phrase, and have referred in the margin to the corresponding Towneley lines according to the numbering in the E. E. T. S. edition.² The first and last passages are quoted from ms. Cotton Tiberius E vii, dated by Horstmann³ (in the last half of fourteenth century) with which, in general, the Towneley text agrees more closely. Where this ms. was rendered illegible by the Cottonian fire I supply in brackets readings from Harleian 4196 (first half of fifteenth century),⁴ which Horstmann thinks is a direct copy from Cot. Tib. E vii. In the second passage, however, I have chosen instead Cambridge University ms. Gg. 1. 1 (first half of fourteenth century), to which in this play the Towneley lines exhibit special resemblances.

I

The passage which follows is to be compared with Towneley xx, lines 250–281:

- 262 Doune scho fell and wesche his fete (fol. 165v.)
 258 *With þe teres þat scho grete;*
 259 *And seþin scho dried þam with hir hare,*
 254–5 *And for hir sins scho murned save.*⁵

¹*Altenglische Legenden*, Neue Folge, pp. lxvi and lxxxi. Portions of the *Passion* have already been printed from Harleian 4196: Horstmann published the part dealing with the Entombment and the Resurrection in Herrig's *Archiv* LVII, 78–83; and R. Morris, the part containing the "The Story of the Holy Rood" in *Legends of the Holy Rood*, E. E. T. S., 46, pp. 62–86. The passages quoted below have never before been printed. The term *Northern Passion* is used merely for convenience, not as indicating the region where the poem arose.

²Edited by George England and A. W. Pollard, vol. LXXI.

³*Altenglische Legenden*, Neue Folge, p. lxxix.

⁴Cf. W. H. Hulme: *M. E. Harrowing of Hell*, E. E. T. S., Ext. Ser. C, p. xxvi.

⁵Although this is not the place to discuss the sources of the *Passion*, it may be pointed out in passing that there is here verbal reminiscence of the *Cursor Mundi*, E. E. T. S. 62, lines 14008–14011 of the Göttingen ms.:

- 256 *Ane oynement with hir scho broght* (fol. 166r.)
 254, 257 *þat was of precyus things wrought,*
 And þarwith scho enoynted him,
 (Als men may find bifor þis tyme
 In þe last godspell saue ane, to luke,
 þat set es bifore in þis buke;
 Bot proces clerly to declare,
 Here I sall git muster mare.)
 261-2 *Als scho enoynt him heued and fete*
 260 And honord him *hir bales to bete,*
 þe oynement went about full wide
 In þe hows on ilka syde.
 Iudas, als we haue herd here,
 when þai sat at þaire sopere
 Al samen in simondes leprows [hall],
 And Mari to ihesu fete gan f[all]
 with hir vnement [precyows]
 264 (*þe odore went o[uer al þe hows]*),
 þan Iudas thocht, als [it es kend],
 þat þis vnement w[as euill despende];
 270 And said *þat it sul[d haue bene salde]*,
 271 *Thre hundreth pen[is to haue talde]*.
 He [was cumberd in couatyse],
 And þarfore sa[id he on þis wise];
 ffor al þat þai h[ad forto spend]
 was halely gif [en in to his hend],
 And in his bagges about he bare (fol. 166v.)
 All þaire tresore les and mare.
 And of all þat come to þam twelue
 274-5 *þe tende euer toke he till him selue;*
 In litel purses euer he stale
 þe tende of þaire tresore vitale,
 þat brogt he euer vnto his wife.
 þus [cursedly] he led his life.
 [And if þe] oynement les and mare
 [Had bene saed, als he] said are,
 [for thre hundreth] plates fully,
 279 þan suld him self haue had thretty,—
 278 *þat of thre hundreth es þe tende—*
 277 *þat thocht he wele with him suld wende.*
 274 ffor *þe tend to him self he toke*
 Of all [þaire siluer (so) sais þe boke].
 And, for þe tende cumes to nomare
 Of thre hundreth, als I said are,
 Bot to thretty, als es said biforn,
 So mekill thocht him he had lorn,
 þat suld [haue] cumen into his walde.
 280 þarfor[e his mais]ter so he salde,
 And asked nowþer more ne les
 Bot þat þe tend of thre hundreth es;
 274 þat es thretty, *trewly to tell.*
 when þis was done he wald noght dwel.⁶

þar-wid scho fel in suilk a grete,
 þat wid þe teris scho wesse his fete;
 On þaim scho wepe hir sinnes sare,
 And sipen scho drei þaim wid hir hare.

Be it noted, however, that in the lines that follow, the Towneley play is nearer the *Northern Passion* than it is the *Cursor Mundi*.

⁶ Ms. Cotton Tiberius E vii.

II

The passage which follows is to be compared with Towneley xx, 314-329:

- His disciples he tok him ner (fol. 123r.)
 And axid him with veir chere,
 314 "Sire, wer woltu holde þi feste?"
 We wol go crien most and leste."
 Ihesu Answerd son anon,
 316 And cliped to him *petir and iohan*;
 316 "Goth," he seid, "ye sschulle mete
 318 A man faitor in þe strete,"⁸
 320 *þe hous þat he goth to with grith,*
 321 *Ye sschulle him folwe and go with.*
 322 *þe lord of þe hous ve sschul⁹ finde*
 323 *A simple man of seli kinde,*
 324 *To him ye sschul spek and seie*
 325 *Ich com nou sone in youre weie:*
 329 *I wol me feste in his halle*
 328 *And mine disciples alle.*¹⁰
 þat is come, þe time is ner
 Among mi frendes to make soper.¹¹

III

The following passage is to be compared with Towneley xxii, 358-374:

- vnto simon gan þai say, (fol. 179v.)
 "Maister," þai said, "þou es wele met,
 And wele has þou þi trauail sett.
 369 *A man es here omanges vs led*
 371 *þat veri es and all for bled;*
 Him self beres þe same tre
 þat he on sall hanged be;
 357-8 And *þis grete birþin þat he beres*
 357 To gang with all mekill him deres.
 And if þou will now for oure sake
 374 Of þis man *þe rode tre take*
 374-5 And bere it furth whare it sall be,
 Mekill wald we thank þe."¹²

⁷ Harleian, 4196 f. 68v.:

"Whare wiltou we puruay a place
 In forto hald þe fest of pasch?"

⁸ Again there is verbal reminiscence of *Cursor Mundi*, (Cotton ms.), 15187-15190:

"Gas til-ward þe tun," he said.
 "A man þar you sal mete,
 A watrin vescel in his hand,
 O-gains yow þat strett . . ."

although the parallel does not extend to the lines which are closest to the Towneley play.

⁹ Ms. ssuchl.

¹⁰ Cot. Tib. E vii, fol. 166v. "*Rest me and mi minge all.*"

¹¹ Camb. Univ. ms. Gg. 1. 1.

¹² Ms. Cotton Tiberius E vii.

The repeated instances of identity of rime can be accounted for only by supposing that the author of these plays was working with the *Northern Passion* either actually beside him, or definitely in mind.

Moreover, the importance of this text for the drama is not confined to the Towneley plays. Though in the York cycle the verbal borrowings are not so frequent or so extended, yet the influence of the *Passion* in determining the sequence of events is unmistakable. York plays which show undoubted likeness either in verbal reminiscence or in similarity of outline are xxvi, xxvii, xxviii, xxix, xxxii, xxxiii, xxxiv, xxxv, xxxvi, and xxxviii.¹³ That the York playwright occasionally made use of a vernacular source has already been demonstrated by Mr. Craigie,¹⁴ who has pointed out parallels in the Middle English *Gospel of Nicodemus*. With the additional facts here presented, the dependence of the playwright upon vernacular texts, suggested by Mr. Craigie, is confirmed and extended. In fact, the *Northern Passion* + the *Gospel of Nicodemus* would appear to supply the basis for whole plays, the sources being used to supplement each other. Whatever uses the liturgical drama may have served in developing the dramatic tradition, it seems clear that in these plays, at least, the author depended directly upon vernacular texts. In other words, the English playwright appears to have followed the line of least resistance: in constructing these scriptural plays he turned naturally enough to English paraphrases of the scriptural stories already in meter—obviously a much easier method than one which involved translation.

There are many questions of detail which still remain to be considered: a careful comparison of all the manuscripts of the *Passion* is necessary in order to determine in what form it was used by

the playwright. Furthermore, the whole matter of the relation of the cycles must be reconsidered in the light of these new facts. Obviously, such larger questions cannot be discussed until the study of all the manuscripts is finished. I am now engaged in editing the complete text of the *Northern Passion* from nine manuscripts; my present purpose is, therefore, merely to call attention briefly to the direct relation in which it stands to the English mystery plays, postponing until the publication of the text, the critical problems which it may involve.¹⁵

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AN ECHO OF SCHILLER'S *RÄUBER* IN ENGLAND

Recent investigation has shown that Schiller's *Räuber* called forth very few imitations in England. In spite of four translations between 1790-1800, one of which passed through four editions, there appeared very few native tragedies which, either in plot or diction, followed directly in its track. Thomas Rea¹ mentions only two plays which owe their origin to Schiller's drama, Holman's *Red Cross Knights*, 1799, and Gandy's "Lorenzo," 1823. The reason for this poverty of imitation is not far to seek. The striking characteristics of the *Robbers*, revolutionary sentiment and extravagant diction rendered it popular with liberal readers, but at the same time subjected it to the veto of the dramatic censor. It could reach the English stage only in a mutilated form. This is what happened to it at the hands of Holman, who diluted the sentiments and substituted a melodramatic for a tragic catastrophe.

To these plays mentioned by Rea may be added a third, Richard Cumberland's *Don Pedro*, which, though not a professed imitation, bears a resemblance close enough to stamp it as an offspring of the *Robbers*. An outline of the plot will show

¹³ The reader may test the influence of the *Passion* on the York plays by comparing the portion already printed by Horstmann in *Herrigs Archiv*, LVII, pp. 78-83. Cf. especially ll. 39-40 with York xxxvi, 279-81; ll. 75-78 with York xxxvi, 292-297; ll. 195-6 with York xxxviii, 140-141; Towneley xxvi, 167-168; ll. 407-8 with York xxxviii, 359-60; Towneley xxvi, 502-503; ll. 439-40 with York xxxviii, 404-6; Towneley xxvi, 535-7; ll. 453-4 with York xxxviii, 408-9; Towneley xxvi, 545-8. ll. 459-60 with York xxxviii, 432; Towneley xxvi, 556.

¹⁴ *An English Miscellany* (Oxford, 1901), pp. 52-61.

¹⁵ Professor Carleton Brown pointed out to me the possibility of a direct relation between the *Passion* and the mystery plays, and the above parallels have been worked out at his suggestion.

¹ Schiller's *Dramas and Poems in England*, 1906.